VARIOUS.

A Room from Japan.

With the aid of Dr. Dresser, the Governor of Kioto, and a master of the ceremonies, who appears to take the place in Japan of a district surveyor, Mr. Streeter, the jeweller, of New Bond-street, obtained and has fitted up a Japanese room of high character, in which all the necessary points of etiquette have been attended to. For example, in all the good houses of Japan, a niche is arranged in one room in which the Mikado would sit if ever he entered that house. As the god-incarnate of the Shinto Church, the Mikado could not sit in that niche unless the post which forms its boundary at one side was of unplaned wood, the walls of this niche undecorated, and the roof formed of one piece of wood. "The master of etiquette arranges the parts of the dwelling so as to suit this and other purposes." The room is low and small, and of unpainted wood, planed to such a degree of perfection that sand-paper might be suspected if it were not positively stated to the contrary, and put together without nails. The workmanship throughout is, in fact, wonderfully good, and we advise some of our young joiners who intend to elevate their trade to go and look at it, as well as some of our richer readers, who might like to buy it. Could its fellow be equally well made in England? We doubt it. But we have no doubt when we ask the same question in respect of a silver tea-service, oxidised and ornamented with gold and enamels, to be seen at the same establishment, for we know very well that the answer must be in the negative. Is not this a shameful fact, and ought we not all to feel ashamed of ourselves? *The Builder.*

Japanese Work.

At the closing meeting of the Architectural Association Mr. Spiers called attention to some curious Japanese woodwork, &c., brought over by Dr. Dresser, and specimens of which were exhibited on the walls of the Institute meeting-room. Mr. Spiers read a short communication from Dr. Dresser, who, after expressing regret that his duties as a juror at the Paris Exhibition would prevent his attendance, went on to say: — "What I wished to call your attention to was certain pieces of wood lattice-work; carved, lacquered, inlayed, and *cloisonné* panels; metalhinges, lock-plates, and finger-plates; and other works which appear to me to be of special interest to architects. The lattice-panels are made in many patterns; indeed, in design they are almost infinite, and I submit for your respectful consideration that they be used as ventilating panels in room-doors; as enrichments in cabinets; for both dwarf-blinds in our windows, — replacing the very modern cane-blinds, — and for outside sun-shutters, instead of Venetian shutters. In the latter case they would have a considerable thickness, and be formed of close varieties of lattice-work, so that a very small obliquity of the sun's rays would be necessary in order that shadow be secured. Other panels, which may be said to consist of a simple combination of carved and perforated work, I propose to use in dados, rails, and panelled friezes, by placing them, either in their present state, or when stained black, upon a gold or colored background, — and in this way they are used in the smoking-room of the Prince of Wales's pavilion which Messrs. Gillow & Co. have arranged in Paris. When the dado rail is made of these carved perforated panels, I think that I should fill the panels of the dado with a kind of plaited bamboo-work, or with inlaid woods of quiet character. The plaited work of which I speak is made in many patterns, and is of the soft yellow color natural to the bamboo, or is stained to various shades, and it has the advantage that by glue, or other cement, it can be applied closely to a surface without the intervention of any space in which vermin may collect. This material I should also use in the panelled covings of cornices. The carved perforated panels can be made of any size; and inlays of any pattern, from the most minute to the more simple, can be got in pieces either small or large. Panels for the doors of rooms can be had from Japan carved in very low relief, or formed of lacquer work; or a spray in lacquer work may be drawn on a panel which is otherwise of plain unpolished wood. Small doors, such as those used for cabinets, and the fronts of drawers, are to be had with panels of carved ivory, lacquer on ivory, *cloisonné* enamel, iron inlaid with gold or silver, or of fine wood inlays; and I submit for your consideration that wherever work involves the expenditure of a considerable amount of skilled labour, it will be found cheaper to bring the work from Japan. Metal hinges, lock-plates, and finger-plates, can be had formed of iron inlaid with gold and silver, or of wrought-iron only; and finger-plates of porcelain, either blue and white, or of Satsuma character, are also made in Japan. In submitting these suggestions to you, I simply beg that you give the matter your kind consideration. If these importations from Japan would be useful to us, I ask that you kindly assist me in trying to introduce them, for if we, as architects, do not patronise what is good in art as associated with building, the people cannot do so." *The Builder.*

Incrusted Bronze.

Incrusted Bronze is the name of a Parisian novelty in bronze or copper ware, with gold and silver ornamentation. To fix the gold or silver ornamentation on articles of bronze or copper, they are first painted in water color, the principal ingredient of which is white lead. When several articles are to receive the same drawing, it may be printed in the same manner as in porcelain painting. The places which remain unpainted are varnished. The article is then laid in dilute nitric acid, which dissolves the color and bites the metal on the painted places to the required depth. After washing the article it is placed in a silver or gold bath, where the free surfaces are electrotyped in silver or gold. The varnish is then removed, and the whole surface is polished so that the gilded and silvered parts are not unduly prominent. The article can then be bronzed. A fine effect is produced with black bronze by sulphuret of copper in the spaces between the gold and silver.

Innocuous Colors.

At a recent meeting of the Academy of Sciences a paper was read from M. Turpin, relative to a discovery he is stated to have made of certain brilliant colors which are said to be absolutely innocuous, and which, he urged, may be advantageously substituted for those now in use procured from mercury and lead. The first is a vermilion, which (according to *Galignani*) he obtains by taking a solution of the potassic or sodaic eosine of commerce (a coal-tar product), which, treated with an acid, throws down a precipitate of eosic acid. The latter, mixed with the hydrate of oxyde of zinc, forms a very rich lake (eosinate of zinc), which may vary from the tint of the rose to a deep red, according to the quantity of acid employed. This coloring substance resists a relatively high temperature and sulphurous emanations. Pure fluoresceine (another extract from coal-tar) forms, with the hydrate of oxide of zinc, a brilliant yellow. And the combination of this substance, with the one above mentioned, gives a series of tinctorial matters varying from pale yellow to the deepest orange, according to the proportions used. These new substances, although soluble in water, can be employed for painting, for they are declared to be absolutely indecomposible by oils and essences, cover perfectly, and cost little. *The Builder.*
